
AUSTRALIANA

FEBRUARY 1990

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Vol.12 No.1



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Cover: No. 12 Fitzroy Terrace, Pitt Street Redfern

THE AUSTRALIANA SOCIETY

PO BOX 322, ROSEVILLE 2069

SOCIETY PROGRAMME

MEETINGS

1990

THURSDAY,
5 APRIL

GUEST SPEAKER
RICHARD NEVILLE
Printmaking in early Sydney 1800-1850

THURSDAY,
7 JUNE

SPEAKER TO BE ADVISED

THURSDAY,
2 AUGUST

ANNUAL GENERAL MEETING
and
TAPED RECORDING OF IAN
PRATLEY'S AUSTRALIA DAY 1987
DINNER ADDRESS
Australian Colonial Furniture

THURSDAY,
4 OCTOBER

GUEST SPEAKER
JIM MARTIN
The Enjoyment of Australian Furniture

THURSDAY,
6 DECEMBER

CHRISTMAS FUNCTION

EXCURSION
SUNDAY,
22 APRIL

*Conducted tour at 2pm of the La Perouse
Museum and Bare Island.*

*Society meetings are held at
7.30pm at the Glover Cottage Hall, 124 Kent Street, Sydney.
Convenient street parking.*

Letter from the President

Australia Day falls on 26th January and is naturally the occasion for our Society's annual dinner. Alas, Western Australia, South Australia, and Victoria have their holiday on the nearest Monday rather than on the day itself. Mr Hawke at a 1990 Australia Day breakfast endorsed the 26th as the holiday day for all Australians. It is to be hoped that this will influence those Labour premiers who are out of step.

This year was the Society's tenth dinner. It was held in the cellar at the Darling Mills restaurant in Glebe. Cellar is perhaps a misleading term for although below ground and stone walled, the room is light and airy, has a great atmos-

phere and is ideally sized for our purpose. Forty-nine members and guests (up 15% on 1989) attended. Although the restaurant is licensed the cellar is not, and the resultant BYO format proved popular. There was a good choice of dishes and the media's praise of the food was fully justified.

Our speaker was John Wade, an ex-editor of this journal and a man with a great breadth and depth of knowledge of Australian decorative arts. His appointment to the Australian National Maritime Museum gives the lie to those who believe that government institutions only promote grey people.

John described the differences

between the situations of private and institutional collections and particularly the problems associated with the latter. His move to the Maritime Museum and his particular role of curating an exhibit exploring the 200 years of maritime contact between Australia and America will, once the Museum opens, highlight the importance of this trans-Pacific connection. No doubt this exhibit will stimulate the discovery and publication of much more material. But, and this was John's final point, we all have special knowledge which we should share – why not through the medium of the journal *Australiana*?

Mike Darlow

Notice from the Editor

WE BRING TO MEMBERS' NOTICE THE CHANGE IN SIZE OF THE JOURNAL. THIS HAS BEEN BROUGHT ABOUT BY THE RISING COSTS OF PRINTING AND PAPER AND THE CHANGE FROM IMPERIAL TO METRIC IN SHEET PAPER SIZES. BY CHANGING TO BASICALLY A4 SIZE, PAPER WASTE IS ELIMINATED AND ECONOMIES CAN BE MADE IN THE COMPOSITION OF THE PRINTING PLATES.

For Sale

THANKS TO THE GENEROSITY OF KOZMINSKY OF MELBOURNE AND RICHARD PHILLIPS OF SOUTH AUSTRALIA, WHO ARRANGED THE ACQUISITION FOR THE SOCIETY, WE HAVE FOR SALE A LIMITED NUMBER OF THE KOZMINSKY BICENTENIAL EXHIBITION OF AUSTRALIAN SILVER GOLD AND JEWELLERY CATALOGUE, WHICH HAS BEEN REPRINTED – IT IS NOT A PHOTOCOPY. A LIMITED NUMBER OF COPIES ARE AVAILABLE AT \$5.00 PER COPY PLUS \$1.00 POSTAGE, ON A FIRST IN PRIORITY BASIS.

Seminar

Royal Australian Historical Society
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NSW 2000

Enquiries: Telephone (02) 27 8001

Identifying and Dating 20th Century Furniture, Furnishings and Ceramics

Four expert speakers will examine taste and style in Australian 20th century furniture and furnishings. A must for local museum curators and private collectors alike.

Date: Saturday 17 March 1990

Time: 10.00am-4.00pm

Cost: \$15 members, \$20 members

An Early Tasmanian Silver Trophy Returns Home

Peter Mercer

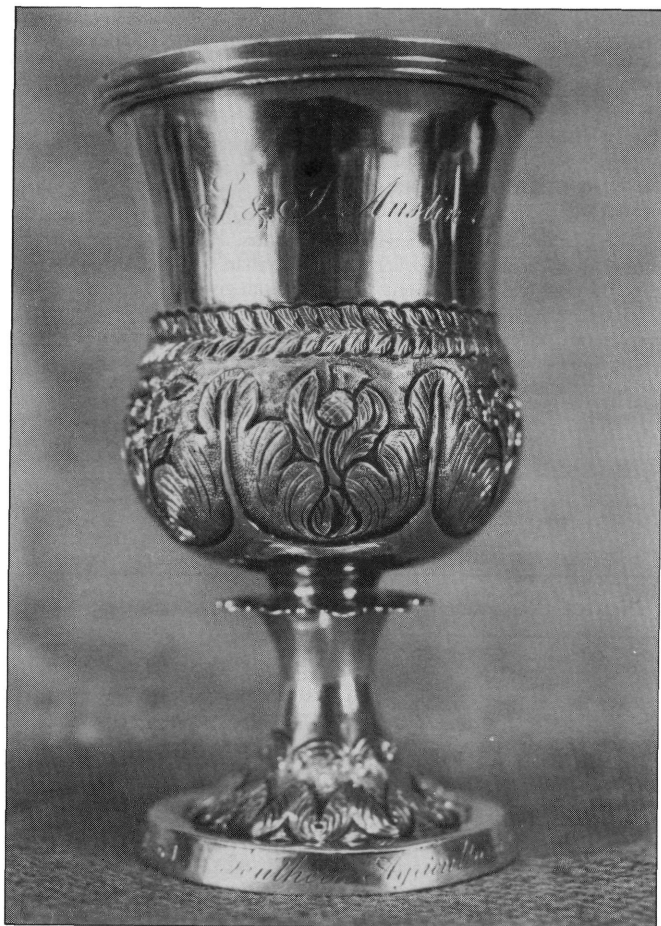
A recent major acquisition to the small but important early colonial silver collection of the Tasmanian Museum and Art Gallery is this presentation cup or goblet.

In March this year Mrs D.A. Austin of Mortlake, Victoria, wrote to the Museum offering the cup for the collection and it was gladly accepted. Accordingly, Mrs Austin made a special trip to Hobart in June to personally present the cup to the Museum.

The inscription on the cup reads: "S. & J. Austin Esq^r.res. Best Cart Mare". Around the base is: "V.D. Land Southern Agricultural Association FIRST CLASS PRIZE 1836". The cup is decorated in a rose, shamrock and thistle pattern and is only 14cm in height and 8.3cm diameter across the lip of the bowl. There are no maker's marks of any kind. The chase work around the bowl and base is finely and professionally done and although the patterns are traditionally British, the immediate first impression is that it has been locally made.

John Hawkins has attributed it to a talented convict silversmith named Joseph Forrester who was assigned for some years to watch and chronometer maker and retailer David Barclay of Elizabeth Street, Hobart.

Of Forrester little is known except that he arrived on the transport ship *Thames*, late in 1829 and was selected by Barclay as an artisan for his workshop not long after the latter's arrival in 1830. Forrester along with Charles Jones and William Cole were among the 15-or-so male convicts assigned to



Barclay in the silversmithing side of his business during the 1830s.¹

It is interesting to contemplate that it was made in Hobart Town a mere 33 years after the foundation of European settlement in the island. Although little more can be

said about the origin of the cup considerable historical interest attaches to the recipients of it.

The men who jointly received the cup were Solomon and Josiah Austin, who although still young at the time the presentation was

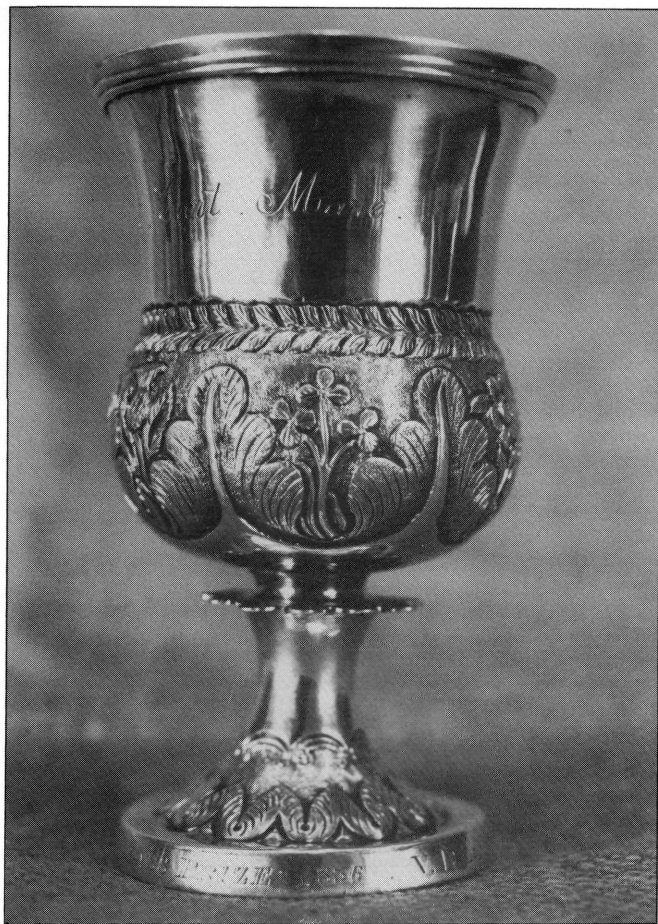
made, were big landowners in the Ouse District with an estimated 10,000 acres² and thousands of sheep and cattle. They had been in the colony 11 years and had emigrated to join their very successful uncle, James whose name is commemorated by the suburb which developed around the site of his original property and early activities, Austin's Ferry.

James Austin was an ex-convict who with his friend John Earle was sentenced to 7 years transportation for stealing honey and bee-hives whilst working as a farm labourer in the County of Somerset. They arrived within the first few years of settlement and when his sentence expired, Austin was given a small grant of 30 acres some distance upstream from Hobart Town.³

With ever-increasing interest being shown by new settlers in the grazing lands north of the Derwent, Austin saw the usefulness of an organised ferry service. In 1816, in partnership with his friend Earle, Austin inaugurated his ferry service and very profitable years were ahead. By 1819 his enterprises were flourishing. He had increased his land holdings considerably and had 700 sheep and eight assigned servants working for him.⁴

Although Austin's was not the only ferry service operating, it was by far the best and most reliable. It virtually had a monopoly of service to the Midlands and Northern Van Diemen's Land until the Bridgewater causeway was completed in 1836.⁵

The more stock and produce that could be moved in one crossing the better was the profit. One of Austin's punts was large enough to carry 300 sheep or five loaded carts. Delays in trans-shipping goods and chattels that required several crossings were catered for by public houses on each side of the river next to the quayside. Rosenearth was on the western bank and Compton was at Old



Beach on the eastern bank.⁶ In providing all these facilities Austin and Earle were assured of patronage by most travellers who had little choice but to use one hotel or the other.

By the late 1820s the annual profit from these enterprises exceeded 2,000 pounds – a huge amount of money for those days.⁷

James Austin died in 1831 and nephews Solomon and Josiah were his heirs. They had helped him with his rural enterprises as well as the ferry service and after his death rapidly expanded their rural interests.⁸

These were "heady" days in Van Diemen's Land. At the time Solomon and Josiah received the cup as a prize, the island was experiencing its most rapid period of expansion and development in its history. It was indeed the land of the future and although by this time much of the good and easily accessible land had been taken up as grants, there was money to be made out of almost everything. The land was virtually free of people with capital and there were plenty of assigned servants to do the hard work.

In the south-east wheatlands

took the place of woodlands in the valleys and ever-increasing numbers of sheep and cattle grazed the hills. The whole colony was experiencing a boom that faded in the depression of the 1840s and has never been felt since. What were expected to become large provincial market towns began to appear on the landscape and were surveyed on a grand scale accordingly. British culture and convention seemed set to become well established in a very short space of time.

With flourishing rural communities, agricultural shows, modelled completely on the familiar country shows of England where the farmers could get together and compete for awards and prizes, were of course a natural early development.

By the mid-1830s agricultural shows in Van Diemen's Land were well established in several regions and there was, of course, a growing demand for locally produced medals and trophies to be awarded at these competitions.



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Letter to the Editor

Dear Editor,

Page 120 – Figure 7. Australian Swagman (Australiana, November 1989). I think the date earlier – probably 1930's – anyhow Mr. Gay was a hat renovator – he carried on business on the first floor of the annex of the Royal Arcade – under the name of "Gay & Joy" originally there was a third partner – I

think his name was Hope. Anyhow I knew the firm since 1941 and already it was an old firm and was still there in 1948. Mr. Joy was dead before 1941 and Mr. Gay had a lady assistant whose name escapes me – I often had tea with them.

Sincerely,
Bruce McLeod.

POTTERY ITEMS WANTED

Private Collector seeks offers of signed studio pottery. Prefer pre-World War II. Also anything unusual from any Australian commercial pottery now defunct and in particular any items of Newcastle-Maitland provenance.

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or write to
PO Box 34, Islington, 2296

Fitzroy Terrace

6-18 Pitt Street, Redfern, NSW

Kevin Fahy



An architectural elevation of Fitzroy Terrace (excluding the original verandahs). (Courtesy the former State Planning Authority of NSW.)

The histories of Australia's great mansions are eminently chronicled. The story of lesser dwellings, cottages and terraces is much less so. Yet an examination of primary and secondary documentation in the Mitchell Library, the State Archives, the Registrar General, &c. can produce a wealth of information as to the land, buildings, owners and occupants of such properties. They can provide us with a sound framework to appreciate their part in our architectural and social history.

These remarks are evidenced by the following account of Fitzroy Terrace, Redfern. Built as a commercial speculation, it housed for many years little known members of Sydney's mercantile class. Its surprising survival has been largely due to that suburb's social decline from early this century. Today it provides the passer-by with visual pleasure and arouses an interest in its history, which traces back to 1794, as well as to information of its former occupants.

The terrace is an important part of our heritage and as relevant as the 'tasteful', not always 'stylish', grander residences of the colonial gentry. Lesser members of that society, however accidentally, were often the equal of their betters in the design of the buildings in which they lived.

On 8-1-1794 Lieutenant Governor Francis Grose issued to William Roberts a grant of "30 acres of land to be known by the name of Roberts' Farm . . . to reside within the same and to proceed to the improvements and cultivation thereof". These conditions do not appear to have been fulfilled as Roberts later settled on the Hawkesbury. On 16-8-1800 Roberts sold the land to John Boxley for the sum of £60 sterling, who in turn on 29-11-1805 resold it to Mr Thomas Laycock for £70 sterling. On the same date Laycock sold it to Mrs Sarah Wills the wife of Edward Spencer Wills for £100 sterling. Mr Wills died in 1811 and his widow married George Howe,

printer-editor of the *Sydney Gazette*. On 4-3-1811 her eldest daughter Sarah married Dr William Redfern at St Phillip's Church. Mrs Wills intended to give this land to her daughter as a wedding gift but executed no settlement or conveyance in her favour. Dr Redfern held an adjoining grant of 70 acres and as no clear legal title existed to his wife's 30 acres he obtained from Governor Macquarie on 8-10-1816 the issue of a new consolidating grant of 100 acres.

In 1828 Dr Redfern returned to Scotland and his wife followed five years later, arriving in London a few days after his death in Edinburgh on 17-7-1833.

An advertisement in the *Australian* of 7-3-1834 "To Gentlemen, Market Gardeners, Nurserymen and Fruiterers" informed them that Dr Redfern's grant of 100 acres had been sub-divided into sundry allotments ranging from 2 to 5 acres "which will be let upon lease by



Detail of No 12 Fitzroy Terrace

auction to the highest bidders for seven years". The advertisement also mentioned that "This estate has been for several years in the possession of Mr Charles Smith" and as an added inducement to bidders "no allotments were to be let to brickmakers".

Later that year the *Sydney Gazette* carried the announcement of the marriage of Sarah Redfern at Glasgow on 24-6-1834 to James Alexander. The couple later returned to Sydney, where they remained until about 1843 when they returned to Scotland.

In the early part of 1842 the agent for the Redfern Estate engaged E.H.J. Knapp Snr. to survey the property, lay out streets

and plot it out into suitable building allotments. The *Australian* on 6-1-1842 carried a notice that Mr Stubbs was to sell the "Estates of the late Dr Redfern" including "one hundred acres at the back of Cleveland House" by public auction on 23-4-1842. Prospective buyers were asked to consult

"James Alexander at Messrs Gilchrist and Alexander's, Lower George Street, Sydney".

The *Australian* on 20-12-1836 advertised "John Gilchrist, No. 1 Lower George Street, authorised to act for the Estate of the late Dr Redfern". On 4-10-1838 the *Australian* informed its readers that Mr Gilchrist had taken into partnership Mr John Alexander,

who appears to have been no relation of James Alexander, Dr Redfern's widow's husband. The *Australian* on 4-2-1840 notified that "Messrs. Gilchrist and Alexander of George Street, Merchants, are agents for the Estate of the late Dr Redfern in the colony of New South Wales".

The sale of the 100 acres was hardly a success as rumour was that the title was bad. In fact the problems of the title related to the 30 acres originally owned by Mrs Wills. On 8-4-1842 a mutual deed was executed between Thomas Wills, eldest son and heir at law to Edward and Sarah Wills, and William, the only surviving son of Dr Redfern and Mrs Alexander. All doubts to the title were rectified by a conveyance for a nominal sum to Mrs Alexander of all the above parties interest in the land.

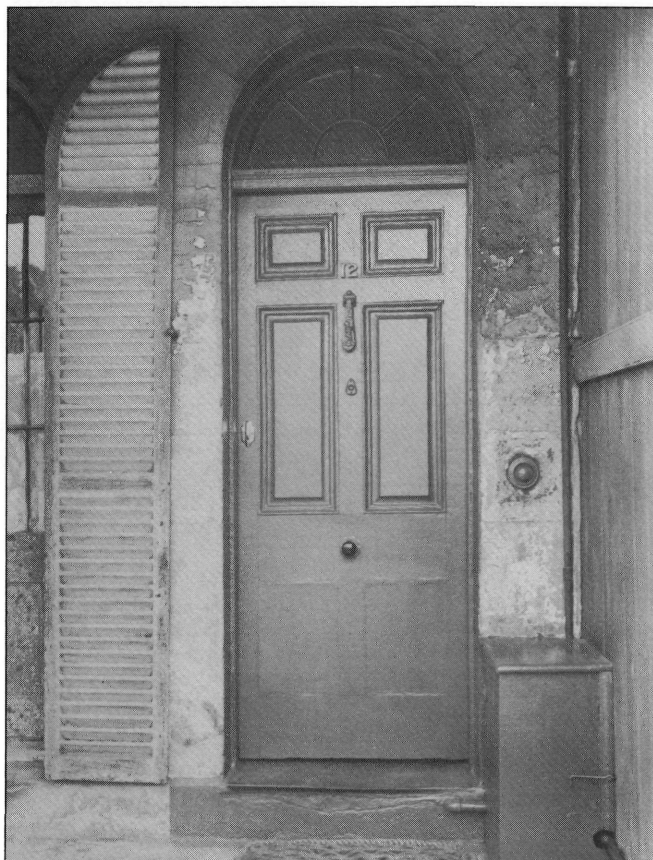
The account of the sales of the Redfern Estate to 12-9-1842 show that lots 10 and 11 Section II, each measuring 120' by 224', were sold for 30/- per foot to Mr John Alexander. Cleveland Street and Pitt Street were regarded as the choice parts of the estate and it was in these streets that the better class of residence was built.

The *Sydney Morning Herald* of 12-8-1846 carried an advertisement "TO BE LET The two-storey Houses lately erected in Upper Pitt Street, Redfern, containing four good rooms each with detached kitchen, pantry and servant's room. These houses are slated, and are very substantially built. There is a plentiful supply of water and every convenience for a respectable family. Each house has a large backyard and garden ground behind, with ground in front for a flower plot. Rent moderate. Apply to Mr Alexander, 700 George Street or to Mr James Hume, 113 King Street". The Terrace was named after Governor FitzRoy, who arrived in Sydney one week

after its completion. It was known as Fitzroy Crescent.

From the previous advertisement it would appear to have been designed by the architect James Hume, who is believed to have built Greenknowe at Potts Point for John Alexander's partner John Gilchrist in 1846. Hume was an important architect in Sydney in the 1840s having worked on St Andrew's Cathedral before Edmund Blacket and supervised the erection of Burdekin House in 1841. He designed the Presbyterian churches in Wollongong (1839) and Goulburn (1838), the Sydney Synagogue (1841) and was probably the supervising architect of Park Hall, Sir Thomas Mitchell's country residence at East Bargo (c.1845) and the original 'Wotonga', Kirribilli (1842), the present Admiralty House, Sydney residence of Australia's Governor General. Among the Macarthur papers in the Mitchell Library are a number of his architectural drawings of details for a church in the classic style intended to be erected at Camden (1837). Hume has been widely credited with the design of Lindesay at Darling Point but that building was commenced before Hume arrived in Australia. His death certificate states that he came from Scotland and spent about 34 years in the colony. Presumably the James Hume described as a carpenter who arrived on the *Lochiel* from Scotland on 4-5-1834 is the same man. With exception of Fitzroy Terrace few of the buildings designed by Hume have survived. It is therefore an important building as a likely example of the work of one of Sydney's leading architects of the 1840s.

The earliest listed occupant of Fitzroy Crescent (sic) appeared in a Sydney Directory for 1847. It was Henry Chatto of the Sydney auctioneering firm, Chatto & Hughes. A later Sydney Directory in 1851 provides an almost com-



Detail of No 12 Fitzroy Terrace

plete list of Fitzroy Terrace residents: Edward Lotze, mercantile clerk; Henry Morgan, gentleman, and agent of the Redfern Estate for many years; William Campbell, Crown Solicitor's Office; Captain R.T. Furlong J.P.; Mrs Henry McDermott and Andrew Melville, mercantile clerk.

From 1861 onwards Sydney Directories list the changing occupants of the Terrace. As late as the 1890s they continued to include various members of Sydney's mercantile class. The first complete list of individual occupancies appeared in 1880: (Right to left) William Cribbin,

architect; Mrs Rachel Hoskins; George Turner, teacher; Mrs Emma Vennard; Mrs Maria Smith; Peter Curtis and Henry Harry, grocer.

The actual ownership of the Terrace is a more complex matter. An examination of the old system title relating to Nos 16 and 18 Pitt Street, Redfern is a likely indication as to the Terrace's early history. Their documentation suggest they were part of a commercial speculation, built for the Redfern Estate or by its agent John Alexander in 1846. In 1861 a conveyance by John Alexander, Trustee under the Redfern Estate Act, was made



Detail of No 10 Fitzroy Terrace

to John Brush who in 1866 sold them to Eliza Hayes (later Broughton). In 1872 a conveyance was executed in favour of Peter C. Curtis and another in 1880 to Henry James Taylor. After his death, they were sold in 1914 to Alexander Beaumont and in 1930 were transferred to his daughters as joint tenants. In 1970, Nos 16 and 18 were sold on a single title. The history of the ownership of Nos 6-14 is unknown to this author but their early history is likely to largely relate to the above.

Little oral history is known of the Terrace. In the 1960s Mrs R.F. Bradshaw, mother of the doyen of Sydney's antique dealers, informed

this author that in her girlhood in the 1890s No. 12 Pitt Street, Redfern was conducted as a convent school. A vague memory of a needlework panel, or was it a pastel drawing? by a pupil of the Convent School, Pitt Street, Redfern, once sighted in an antique shop tends to confirm this recollection.

Architecturally the Terrace is of considerable distinction, being modelled on a total architectural composition whereas one usually found terrace houses designed as a portion of a total simple group facade. The whole structure is designed to give the appearance of a single building. While terraces of this type may be found in Fowles'

Sydney in 1848, few would have had the architectural quality of Fitzroy Terrace with its projecting centre unit and balancing units on either side. Deep shadows cast by the ground verandah merge the entrances of the individual units into the background, enhancing the feeling of one large building. In view of the restrictions of the 1837 Building Regulation Act which changed the appearances of city terraces the design seems somewhat of an anachronism for the mid-1840s and harks back to late Regency designs in Great Britain. Being just outside the city limits provides some explanation of what might appear to have been a contravention of the above-mentioned Building Regulation Act. Its brick render was originally painted an ochre colour and the window frames a toned green. The front doors could have combined these two colours. Louvred shutters were originally fixed to the ground floor windows and were probably painted ochre and green. The use of these colours, particularly below the verandah line gave a soft effect with no feature predominating, enhancing again the idea of a large single building. The projecting centre unit, which is larger than the others, has an attic floor with a window set in the gable. Whereas the other units have windows on the ground floor facade the centre unit has French doors, originally shuttered, which break the uniformity of the entire facade and contribute to it as a central focal point. The Terrace is the only example of its kind remaining in Sydney and although separate ownership of its units has resulted in alterations at variance with the original concept all are of a relatively minor nature and most have been recently corrected. The original internal cedar joinery of several of its units remains painted but intact. In 1984 a permanent conservation order was placed on the Terrace by the State Government

under the Heritage Act (1977) to control its demolition or alteration as well as the removal of any of its structure or existing trees.

A full architectural study and detailed examination of the occupancy and ownership of Fitzroy Terrace would provide the social historian with an immediate and worthwhile thesis revealing aspects

of our heritage that have not been previously documented. Australiana not only includes the artifacts from our past but also the remaining evidence of the work of a wide variety of our early artificers, as witnessed by Fitzroy Terrace.

Photographs of Nos 10-12 Pitt Street, Redfern (Fitzroy Terrace) taken in 1961. These are important

documents as to the original design and detail of this building group. While the slated roof has been largely replaced with corrugated iron, other details were then still intact. They provide an important guide to the authentic restoration of the Terrace's facade. Its seven units are now in separate ownership. (Courtesy K. Bernard-Smith).

Wedgwood Portrait Medallions with an Australian Association

Alan Landis

The eighteenth century was in terms of contemporary portraiture an era of enlightenment. Specifically the period 1770-1800 due to a number of influences, the Classical Revival including the excavations at Herculaneum and Pompeii; improved communications and consequently recognition of public heroes and latterly the desire of the middle class to imitate the aristocracy and nobility.

Likenesses of the great, of family and friends were demanded and provided in a wide variety of media. Portraits in oils, miniatures in watercolour on ivory, figures and busts in marble and bronze, busts in relief, carved in ivory, wax, glass paste, jasper and black basalt. Profiles cut out in silhouette, bronze medallions and even portraits in human hair.

Josiah Wedgwood was not slow to take advantage of the fashion. In 1771 he wrote to his partner, Thomas Bentley, of his proposal to produce portrait medallions of King George III and his consort Queen Charlotte. Two years later he published the first of his catalogues of ornamental wares. This listed 609 portrait medals and medallions which included 254 Popes and the first 122 of the "Heads of Illustrious Moderns" – contemporaries of Wedgwood.



Dr Daniel Solander. Courtesy British Museum.

Josiah advertised his ability to supply portraits in cameo (relief) or intaglio (incised) seals from ring size to 6 inches in diameter. The original wax portrait cost from 3 to 6 guineas, copies in black basalt or polished biscuit with cameo grounds were 10s. 6d. each for not less than 10. Portrait medallions from the "Illustrious Moderns" series could be had for between 2 shillings and 7s.6d. each.

By 1788 Wedgwood had catalogued 857 portraits of which 233 were "Illustrious Moderns" – not including his family, or special commissions, which lacked public appeal.

The majority of Wedgwood's portrait medallions were not original. They were copied or adapted from existing medals, reliefs cast in glass paste, carvings in ivory, wax and oil portraits or horn medallions. The rest were modelled in wax, or from engravings, drawings, portraits in oils or sculpture by artists employed or commissioned by Wedgwood.

Below is a list of notable people from a wide range of backgrounds whose portrait was depicted on a Wedgwood medallion that are commemorated by an Australian place name or geographic location, bestowed by a number of explorers or early governors and settlers from as early as the 17th century. Also included is Erasmus Darwin who had a special connection with Australia. His prophetic verses on Sydney Cove appeared in *The Voyage of Governor Phillip to Botany Bay* (London 1789). Few actually visited Australia and only one was a native born Australian, the aviator Sir Ross Smith (1892–1922).

Dates given are when the subject was first modelled or appeared on a Wedgwood medallion. Those in brackets refer to the Wedgwood Catalogues published in six editions between 1773 and 1788.

Adolphus Frederick, Prince,



Richard, First Earl Howe. Courtesy V & A Museum.

Duke of Cambridge (1787)
Auckland, William Eden, First Baron 1790
Banks, Sir Joseph 1775 (1779, 1788)
Camden, Charles Pratt, First Earl of (1779)
Charlotte, Princess, Daughter of George IV (1787)
Cook, Captain James (1779, 1787)
Darwin, Charles R.
Darwin, Erasmus (1780)
Frederick Augustus, Duke of York and Albany (1787)
Frederick Henry, Prince of Orange George III, King 1775–90
George IV, King 1783 (1787)
Gladstone, William Ewart
Hastings, Warren (1787)

Howe, Richard, First Earl (1798)
Keppel, Augustus, Viscount (1779)
Liverpool, Charles Jenkinson, First Baron Hawkesbury, First Earl of (1788)
May, Princess
Melville, Henry Dundas, First Viscount (1787)
Napoleon I, Bonaparte 1796–1800, c 1805
Nelson, Horatio, Viscount 1798
Northumberland, Sir Hugh Percy, First Duke of (1787)
Orford, Sir Robert Walpole, First Earl of (1773, 1779)
Peel, Sir Robert c.1826
Phillip, Governor Arthur
Pitt, William (the younger) (1787)

Rockingham, Charles Watson Wentworth, 2nd Marquess of (1787)

St. Vincent, Sir John Jervis, First Earl of 1798

Sandwich, John George Montague, 4th Earl of (1787)

Smith, Sir Ross

Solander, Dr. Daniel Charles 1775
Victoria, Alexandrina, Queen 1837, 1844, c.1870

Voltaire, Jean Francois-Marie Arouet de (1773, 1779)

Wellington, Arthur Wellesley, First Duke of 1813, 1837

William Augustus, Duke of Cumberland (1773, 1779)

William Henry, Duke of Clarence, later William IV, King c.1780

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Charles Jenkinson, Baron Hawkesbury, First Earl of Liverpool. Courtesy British Museum.

Dictionary of Wedgwood, by Reilly & Savage, Publ. Antique Collectors Club

A Geographical Dictionary or Gazetteer of the Australian Colonies

1848 by W.H. Wells, Facsimile Edition, Publ. Council of the Library of N.S.W.

Wedgwood the Portrait Medallions, by Reilly & Savage, Publ. Barrie & Jenkins.

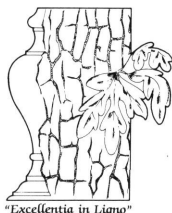
Special note

Sir Ross Smith is the only native born Australian to have his bust portrait on a medallion, this was only done in 1947, in a very limited number.

The Wedgwood Company still has the mould for this medallion, as one was made for a recent exhibition.

If you are interested in obtaining a copy of this medallion, I am preparing a list of those interested in a very limited issue. The price would be in the vicinity of \$500.

Inquiries Alan Landis Antiques, 155 Castlereagh Street, Sydney. Tel. (02) 267 7068.



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Australian Colonial Handcrafted Medals

Fascinating Specimens of Numismatic Improvisation

John M. Chapman

Medallic art was at its zenith in the 19th century, and the beautiful die-struck medals of this period, commemorating colonial events, are now eagerly sought by Australiana collectors.

Whilst I too have collected and admired these paragons of esthetic and technical numismatic perfection, they seem somewhat alien to our early colonial pioneer culture. I have increasingly felt that the local handcrafted productions conjure up the atmosphere of that romantic era in our history in a way that I have never experienced with their sophisticated brothers! They are a lasting tribute to the versatility and imaginative improvisation of their makers.

The fascination of this field for me was certainly intensified when I acquired the famous "Charlotte Medal", for not only is it our first handcrafted medal, it is also recognised as the first Australian colonial work of art!

THERE ARE VARIOUS REASONS FOR THE HANDCRAFTING OF MEDALS.

- (1) **'One-off' situations** when having dies cut would be uneconomical.
- (2) **Necessity due to time factor** – Remoteness from technology.
- (3) **Spontaneity** – Completely unpredictable awards such as those for Rescue, Bravery.
- (4) **Artistic flamboyance possible** – So admired in Victorian times.
- (5) **Impressive presentations to dignitaries** – When it was felt it should be unique.
- (6) **19th century jewellers were extremely versatile** – Labour cheaper in those days.

TYPES OF HANDCRAFTED MEDALS. Quality varies with the maker's talent. (crude to superb).

(1) **Coin** – Simplest – Engraving on flattened surface of circulation coin.

(2) **Circle or motif cut from sheet or utensil** – Scope for engraved pictorials.

(3) **Additional lathe turning** – To lower surface or provide circular ornamentation.

(4) **Composite types** – Built up in stages from custom made or trade components.

Discs – Flat or convex.

Frames – Plain, stepped or ornamented.

Suspension – Plain or ornamental loops or brackets.

Bars and buckles – For ribbon attachment.

Soldered applique – Solid cast or hollow swaged.

(5) **Stock handcrafted** – Supplied to the trade in various styles, blank, to be appropriately engraved subsequently.

(Beware faked inscriptions to increase medal's price).

Modern handcrafted medals are uncommon, as skills have been lost and labour has become very expensive. Mass-produced multi-purpose stock medals have replaced them. The Returned Servicemen 1914–18 fobs appear to be the 'swan song' of the era of this interesting art form in Australia.

1. WESLEYAN SUNDAY SCHOOL, PARRAMATTA, 1825.

Engraved on the reverse of a three shillings bank token with original wording removed. Reputedly recovered from the foundation stone when building was demolished. Reasonably competent work. (Why was it holed?)

2. PORT PHILLIP ACADEMICAL INSTITUTION, 1844.

2nd. Prize. Mas. W. Williamson. Engraved on obverse and reverse of English crown. Fitted in a velvet-lined turned wooden box. Maker obviously an accomplished turner, but a very poor engraver!

3. "CHARLOTTE MEDAL." 1788.

Engraved on both sides of a large flat silver disc, probably cut from table flatware by a convict, Thomas Barrett. This medal is now accepted as the first Australian work of art and the most important Australian medal in existence. Attractive results considering the conditions.

4. BALLARAT AGRICULTURAL SOCIETY EXHIBITION, OCT., 1860.

Awarded to Mr. Thomas Bath. Engraved on both sides of a flat gold disc. Attractively engraved by a professional in a variety of lettering styles.

5. QUEENSLAND EXHIBITION, 1875.

1st. Prize awarded to T. W. Wilson & Co. and CENTRAL QUEENSLAND GRAZERS & FARMERS SOCIETY, 1878. 1st. Prize awarded to E. Cross Esq. Engraved on both sides of flat silver discs. Concentric circles a characteristic feature. One impressed with maker's punches. (C. A. Brown, Brisbane.) Simple designs but well engraved. Although the second medal is not punched, its style is identical to the first and both are obviously by the same hand.

6. VICTORIA AGRICULTURAL SOCIETY, 1858.

Extra prize. Awarded to Mr. R.W. Appleton. Engraved on one side of convex silver disc. Expertly engraved in a variety of lettering styles.

7. THE HALLORAN SCHOOL MEDAL. 1823. (Sydney).

Awarded to William Campbell. Engraved on both sides of a flat silver disc, within a plain narrow rim, with a small suspension loop. By Samuel Clayton. Beautiful pictorial engraving by the finest silversmith in the colony at the time. (Signed).

8. UNIVERSITY OF SYDNEY GOLD MEDAL, 1853.

Presented to Fitzwilliam Wentworth. Engraved on both sides of a flat gold disc, pinned into a plain gold frame. Pierced with a suspension ring. Made and engraved by skilled craftsmen.

9. EAST MORETON AGRICULTURAL AND HORTICULTURAL ASSOCIATION, 1877.

Awarded to J.H. Hocker. Engraved on both sides of a flat silver disc, enclosed in a plain stepped frame, with a suspension loop. Austere but competent.

10. HOBART HORTICULTURAL SOCIETY, 1892.

Awarded to W. Sayer & Sons. Engraved on both sides of a flat red gold disc, within a stepped yellow gold frame with suspension loop and ring. A beautifully engraved artistic design.

11. NARRACOORTE PASTORAL AND AGRICULTURAL SOCIETY, 1880.

First prize won by "King of Hearts". Engraved on both sides of a flat silver disc, enclosed in a heavy double frame (engraved) with suspension loop and ring. Well-made and engraved. Style rather heavy, but attractive depiction of a draught horse.

12. PRESENTED BY LORD BRASSEY TO W.L.D. PARKER IN COMMEMORATION OF THE VICTORIES OF THE "HELEN", 1896-97.

Engraved on both sides of a silver flan, with suspension loop and ring. (gold plated). Beautiful example of intricate pictorial engraving.

13. GOVERNMENT PRIZE ESSAYS, 1860. (Royal Soc. of Vic.) Second prize J. Brache' Esq. Heavy silver disc, turned out to form a plain narrow rim. Pierced with suspension ring. Well engraved but rather crowded, unimaginative design.

14. SAINT JAMES'S GRAMMAR SCHOOL, SYDNEY, 1841.

Awarded to William Unsworth. Engraved on both sides of a flat silver disc, enclosed in a heavy cast ornamental frame and suspension bracket with ring. Plain design, tastefully engraved. Constructed from stock jewellers' components.

15. AUSTRALIAN FLORAL & HORTICULTURAL SOCIETY, 1841.

Presented to Robert Rennie. Engraved on opposed convex silver discs, enclosed in a narrow cast ornamental frame and suspension bracket. Plain design, using stock jewellers' components of the period.

16. BELLE VUE ACADEMY, 1860. (Sydney).

Presented to Alfred Blannin. Engraved on one side of a flat silver disc, surrounded by a complex pressed grape-vine frame, with suspension loop and ornamental bar. Beautifully made and engraved, using some imported stock components.

17. NORTHERN AGRICULTURAL ASSOCIATION, SINGLETON SHOW, 1869.

Awarded to Messrs. Kelman. (Pair - Obverse & Reverse) Engraved on both sides of a flat silver disc, enclosed in a twisted rope frame with overhanging leaves. Suspension loop and

ring. Imaginative attractive productions of an unusual design.

18. HIGHLAND SOCIETY - BUNINYONG, 1860.

First prize Archibald Lamond. Engraved on both sides of a flat silver disc, with applied cast, high-relief ornament on obverse (Highlander). Narrow frame with reeded rim. Suspension loop and ornamental bar with pin. An attractive early colonial production of an unusual design.

19. SMEATON, SPRING GULLY & BULLAROOK AGRICULTURAL ASSOCIATION, 1861.

First prize awarded to John Allen. Engraved on both sides of a flat silver disc, enclosed in a deep stepped frame. High relief casting of wheat sheaves and plough applied to obverse. Ornamental swivel suspension bracket and bar. A magnificent early colonial handcrafted medal. The epitome of its class!

20. VICTORIAN AGRICULTURAL SOCIETY, 1862.

First prize awarded to Mr. Wm. Hall (Mangold Wurtzel). Engraved on opposed convex silver discs, enclosed in a narrow stepped ornamented frame, with suspension lug and ring. High relief cast ornaments (wheat sheaf and beehive) applied on obverse. An unusual, typically colonial production, with a high standard of pictorial engraving.

21. AGRICULTURAL & HORTICULTURAL SOCIETY, CASTLEMAINE, 1868.

First prize awarded to Mr. Thos. Meredith. (Pair - Obverse & Reverse). Engraved on both sides of a flat silver disc, enclosed in a narrow cast ornamental frame, with an ornamental swivel suspender bar. Cast vine motif applied to obverse. Attractive pair of medals, appropriately designed for wine awards.

22. INTERCOLONIAL EIGHT OAR RACE, 1878.

Won by Victorian Crew. Engraved

on both sides of an intricate gold cross (hollow), with applied ornament. Suspension loop and ring. Made by a skilled jeweller and engraver.

23. FIRE BRIGADE MEDALS, 1888. (1) N.S.W. CENTENNIAL COMPETITION. (2) UNITED FIRE BRIGADES DISPLAY. (Victoria).

Small complex productions. (1) Gold by Kerr (Sydney). (2) Silver by Fischer (Geelong). (showing their punches). Attractive little gems by two important jewellers.

24. AMALGAMATED MINE MANAGERS ASSN., 1893.

Presented to Z. Lane Esq. Thick 18ct gold. Protractor motif cut from sheet and applied to obverse. Ornamental cast decoration supporting thin rims. Engraved on reverse. Twisted rope suspension loop. Punch of J. M. Wendt on edge. Relatively austere production of a well-known Adelaide silversmith. Strange compressed, relatively illegible engraving style.

25. BALLARAT WEST FIRE BRIGADE. c. 1859.

Presented to James Allan by Matthew Campbell Esq. Engraved on both sides of a flat silver disc, enclosed in a stepped frame with inner beading. Ornate engraved swivel-bar suspension. Similar clasp and bar on crimson ribbon. Very attractive. Fabrication,

decoration and pictorial engraving of a high standard. No stock components used.

26. ST. KILDA BOWLING CLUB, 1865.

Presented to the St. Kilda Bowling Club for competition by Wm. Nimmo, Vice President. Gained by Geo. Freer. Two silver discs, (flat obverse, convex reverse). Enclosed in an ornate cast double frame. High relief cast gold representation of bowler applied to obverse. Engraved coat of arms on reverse. Ornate cast suspension bracket, with matching pin-bar and a finely decorated buckle on a pale blue ribbon. Superb example of colonial medallic art, in all aspects of fabrication and engraving.

27. MISTLETOE LODGE, 1873.

Presented to Bro. F. Medhurst. Silver, six-pointed ribbed star with an engraved portrait within a cast ornamental circle. Wide decorative suspension bar with an engraved inscription. Engraved clasp bar. Blue ribbon. Punched E.K. & S. on reverse. A rather quaint colonial effort by E. Kuster & Son. (Melbourne, 1871-76).

28. GOULBURN A. P. & H. SOCIETY, ANNUAL SHOW 18.

Typical medal with an engraved ribbon & horseshoe suspension bracket. Incompletely engraved on obverse and

blank reverse. Stock medal. To have date completed and reverse inscribed with award details locally.

29. MASONIC MEDAL, Late 19th Century.

Extremely ornate 18ct gold medal of complex fabrication, comprising a raised enamelled central motif surrounded by six diamonds in an engraved field, enclosed in a narrow cast gold frame with base and suspension brackets. Ornately engraved suspension bar, pin bar, and matching ornament in centre of crimson ribbon. Punch of H. Newman on plain reverse. A flamboyant piece of Victoriana by Melbourne silversmith Henry Newman (1859-95). Fine workmanship but rather brash esthetically.

30. ABORIGINAL KINGPLATE. MICKEY, CHIEF OF TRINKEE PLAINS, c. 1850-60.

Heavy cast brass crescent, quaintly engraved with a kangaroo and emu surmounting the title inscription. Not usually considered to be a medal, but included as an attractive example of the earlier cast type, probably made by a craftsman who also produced the more conventional handcrafted medal types.

A SELECTION OF DIVERSE HANDCRAFTED SPECIMENS, SHOWING THE WIDE VARIETY OF THESE AWARDS.



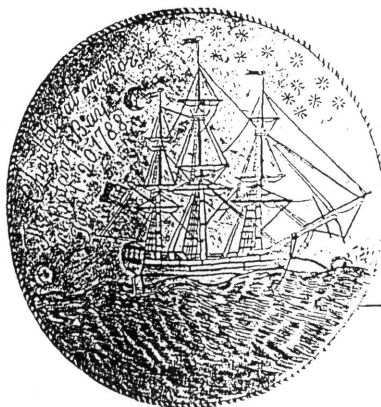
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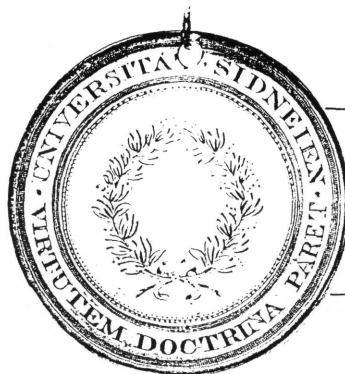
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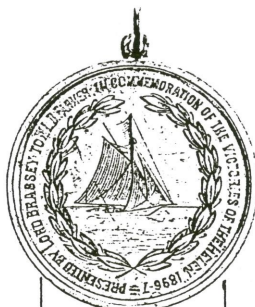
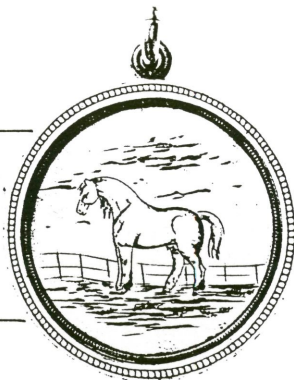




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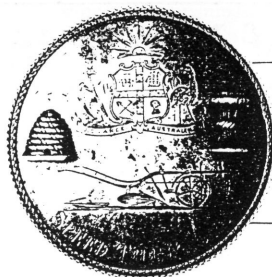
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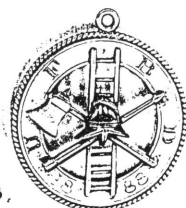
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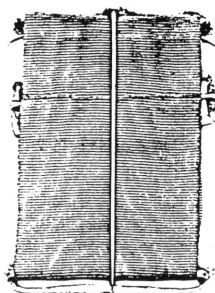
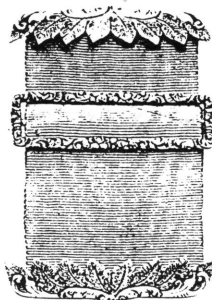
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A History of Music in Australia

Early Period – New South Wales, 1835 – 1836

James Lincoln Hall

At the end of Sydney's 1835 theatre season it was apparent that the *Royal* had not prospered under its new management by the 'Six Gentlemen', who had taken charge after Barnett Levey left in April'. Early in November the *Gazette*, in a lengthy and patronising criticism, suggested that the 'very considerable pecuniary loss' was due to the 'multiplicity of rulers', whereby 'there is ever engendered much wrangling and strife'. Once again the orchestral position was censured'. 'In re-modelling the theatre at the commencement of the last season, they (the joint lessees) were liberal to a fault – half, at least of the orchestral expenditure might have been saved – for it is quite manifest to those who attend the theatre, that the late orchestra, although so much was said of the *talent* of its members, was by no means as efficient as the former one . . . The lessees should chose one person to whom they think they can safely confide the entire management of their joint speculation . . . But the orchestra, the miserable orchestra, has been the chief grievance during the past season, and that must be remedied for the future'.³

The criticism had an immediate effect. Five days later the following announcement was made, in a much more subdued tone than that of the previous season'. 'THEATRE ROYAL SYDNEY JOSEPH SIMMONS respectfully informs his Friends and the Patrons of the Drama, that he has engaged the theatre for the next season, and as the Management of the Establishment will now solely devolve on him, he is determined to adopt such reforms as will meet

the cordial approbation of the Public . . . The Pieces selected for representation will be such as have been highly approved of in England, and will convey useful, moral, and instructive lessons, in addition to their being of an entertaining description'.⁵

He added that 'Admissions for the Season' would be £5 each; and that 'Persons engaging a box, will receive the key of their box'. As in the past the theatre would be opened three nights each week, and the orchestra would continue to play 'during the fall of the curtain'.

In the same issue of the *Gazette* appeared the most spectacular concert advertisement that had been printed in the Sydney press. Under the heading of 'THEATRICAL REMINISCENCES. BY MRS. TAYLOR', it stated that 'The performance will commence with an Entire New Descriptive Entertainment (with Songs) in Two Parts, with New Scenery and Dresses got up by Mrs. TAYLOR expressly for the Occasion . . .' It consisted of a parody on local theatrical events in which 'Mrs. Taylor gave extracts from several of the leading characters she has sustained during the late season, with her usual superior ability . . . after the manner of Miss Kelly of the London Theatres'.⁶

As part of these proceedings Mrs. Taylor sang a most imposing array of songs: 'SONG – "The Romack" from Moore's Melodies,' accompanied by herself on the Piano Forte, and Mr. Stubbs on the flute. Scotch Air – "Within a Mile of Edinboro". Jeannie Deans, – in the Heart of Mid Lothian.

French Air – "Dunois the Brave". German Air – "LIEBER AUGUSTEIN".

MRS. HALLER, in The Stranger.

And introduce Sheridan's admired Ballad of "I HAVE A SILENT SORROW HERE."

Fashionable Air – Lousisa Lovetrick, in a Dead Shot

In which she will Sing – "The Dashing White Sergeant".

French Air – Marguerite, in the Tower of Nesle.

Air – "I'd be a Butterfly."

Beckly Butterfly, in the Inchcape Bell

In which she will Sing – "My Heart's True Blue."

Moorish Air – Agnes, in the Mountaineers

In which she will Sing – "When the Hollow Drum."

French Air – "ERNESTINE IN THE SOMNAMBULIST".⁸

In the second part of this concert Mr. Simmons 'having kindly offered his valuable services gratuitously' sang and acted in a similar manner in 'EARLY RECOLLECTIONS' of London. Between the two parts a 'FLUTE QUARTETTE' was played.

From the *Gazette* of December 12, 1835 we learn of a publishing venture by Mr. Ellard, who had established his 'music saloon' in Hunter Street in 1834. 'We have before us a beautiful ballad, (the music said to be by a lady), and "The much admired Australian Quadrilles," published in Dublin by our enterprising fellow colonist, Mr. Ellard, of Hunter Street, Sydney. There is a simplicity and beauty in the former which we are sure will attract the attention of all young ladies studying the

pianoforte, and will be a very good addition to their initiatory studies. With regard to the second, we are satisfied that they will afford many unhappy (sic) hour of amusement to the Australian daughters and sons of Terpsichore. We stornly recommend them to the attention of the public.⁹ The Quadrilles I have spoken of earlier.¹⁰ They comprise four pieces which Ellard chose from 'the newest and most celebrated operas and arranged for pianoforte or harp'.

Another piece which was published about this time was 'The Minstrel Waltz', composed by our flautist Mr. Stubbs. The *Gazette* gave a most interesting description of it. 'THE MINSTREL WALTZ – Rarely have have we been more truly gratified by any literary present, than by this unique New Year's Offering to the Muses. The composer of the piece is Mr. Thomas Stubbs. The artist who engraved and printed it is Mr. Wilson, of Hunter Street, Sydney. We do not say too much when we set down this little work as a *chef d'oeuvre* in its way, considered as a Colonial production, and the first thing of the kind yet published here. Did it not possess half the merit of composition and ingenuity that it does, we should still applaud it as opening a way for the fine arts into New South Wales, of which, the composer, Mr. Stubbs, is a Native, and the engraver a Colonist of some years. No lady in the Colony should be without "The Minstrel Waltz".¹¹

An event of distinct musical interest occurred on Monday, November 30, at the 'annual dinner of Saint Andrew'. It was held at the Pulteney Hotel, and about a hundred gentlemen were present'. Twenty-four toasts were drunk 'with three times three without expection', and it is not surprising to learn that 'The evening passed off with the best feeling and the greatest hilarity . . .'. After each toast an appropriate musical item

was sung, accompanied by the 17th Regimental Band 'whose performances, as usual, were very superior'. 'Half a dozen songs were sung by good singers. The one which Mr. F. Stephens favoured the company with was sung with taste and feeling. Mr. S. has a fine voice and by articulating well in his intonations (a circumstance in which good singers are almost always deficient) we had the sentiments as well as the melody'.¹² The toasts included:

'The QUEEN, and the Royal Family . . . *Blythe, Blythe and merry was She. The Army and Navy . . . Britons Strike Home. The Attorney-General and the Bar of Australia . . . Fee him, Father, Fee him. Archdeacon Broughton and The Clergy of the Colony . . . Chorus from the Creation.*

The mention of Haydn's oratorio is significant. Dr. Lhotsky,¹³ in his unpublished work *Australia in its Historical Evolution*, adds to our knowledge of Church musical activity at this period. He wrote: 'The most important object of art in Australia is undoubtedly the Catholic Cathedral in Sydney . . . Since the arrival of Bishop Polding¹⁴ its interior decorations have been much advanced. He has also arranged that some of Haydn's oratorios are therein annually performed, works which, as the tide of emigration sets so strongly toward these shores, engage nearly 150 performers, and evidence the great acoustic qualities of the building'.¹⁵

A valuable *Gazette* extract of February 1836 also draws our attention to Sydney's two other churches, St. James and St. Phillips. We learn that St. James is still the only church which possesses a pipe organ, last mentioned in the *Australian* in 1831.¹⁶ 'The solemnity and superiority of the music at the Roman Catholic Chapel over the other Churches, has become proverbial, and it is certainly a reflection on the parties concerned

– that with so beautiful an instrument, the performances and singing at St. James Church is so mediocre. The singing even at St. Phillips Church, with the barrel organ, is superior to St. James's. The praise is more deserving to Mr. Spencer, the performer on the Accordion at the Chapel, as he has greater difficulties to encounter, and fewer singers than at the other Churches – notwithstanding which, the harmony is blended with taste and feeling, and consequently makes a suitable impression on the hearer and commands devotion'.¹⁷

The first musical piece performed at the Theatre Royal in 1836, was what appeared to be an adaption of Meyerbeer's *Robert le Diable*. It was described as 'the Romantic Operatic Drama, called *Robert of Normandy*, or, the MYSTIC RING'.¹⁸ Based on, or rather, aping *Don Giovanni*, it was 'one of the musical romances of Mr. Raymond'. 'Mr. Knowles played Robert with much address . . . Mr. Simmons played Picolo (Robert's vallet) with his usual happy effect; Mrs. Taylor, in the ring and closing statue scene, looked beautifully awful'.¹⁹ It will be remembered that music from *Robert le Diable* was advertised for sale at Tryer's music shop in August 1835.²⁰

On Saturday January 23, Mrs. Chester took the principal role in 'Hoare's pretty musical entertainment' – 'the celebrated operatic Piece of NO SONG, NO SUPPER . . . In which she will sing "With lowly suit and plaintive ditty." "Across the Downs this Morning." AND "Come where the aspens quiver".²¹

The *Gazette* critic was not (unduly) impressed with the performance. 'No Song, no Supper went off heavily – the actors were generally imperfect, and it seemed as though it had been got up hastily, and performed without rehearsal. Some of the original songs, which

are very simple, were cut out and others were substituted, not by any means well-timed . . . Between the pieces Mr. Simmons and Mrs. Taylor sung a matrimonial duet very spiritedly. In the third verse Mr. Simmons got into a different key to that which he commenced with, but the orchestra kept to theirs!²²

In the week following Mrs. Chester also played the leading parts in the *Maid of Milan* – 'By Particular Desire . . . With the original Song of *Home Sweet Home*'; the Musical Afterpiece of *John of Paris*; and *Giovanni* in London. It is interesting to note that at the time it was quite in order to pay half the price of admission and to enter the theatre at half time. For example: 'Mrs. Chester as Don Giovanni at Half Price . . . Half Price to commence at nine o'clock precisely'.²³

In January 1836 His Majesty's 28th Regiment arrived to take over from the 17th. whose band we have come to know so well. It accomplished much for music in Sydney. Regimental bands, in fact, played a most important part in our musical development from the days of the First Settlement. Until the formation of small theatre orchestras the Bands were invariably used for musical accompaniment at concerts, and many of their players settled here and became our first music teachers. The following letter, published in the *Gazette*, is coloured by the nostalgia and patriotism of an Englishman. It contains some interesting information concerning the two Bands in question.

THE BAND OF THE 28th. – In my humble capacity, I hail with pleasure the arrival of anything which can contribute to the advancement – or even the national amusement of this colony, and I do also the arrival of Mr. Cheadle, the first Italian band master this colony ever pos-

sessed. His band plays with more strength and pith than any other I have ever heard in this place, and this can be derived from the reason that the players have yet some British blood in their veins. They look stout and well, and are therefore able to blow with pith into their instruments. It would be well to keep them continually within the walls of the barracks, or they will also get soon mere skeletons (in this loose town), and their walking in the evening become proverbial!

It is generally acknowledged that their airs are rich and powerful and their bass full of resonance. However, in praising new things, one should not be forgetful of the merits of more ancient friends, and then I might acknowledge that Mr. Lewis took great pains to prepare a large stock of all new interesting and scientific music he could get hold of, and the choice of the marches, overtures, and other tunes, reflect great credit on the 17th. It is, at any rate, very pleasant to any man, to hear again and again common-place tunes he heard thirty years ago. – A TAME LASHER.²⁴

Further news of 'Hobart Town Theatricals' reached Sydney in February. The theatre which was established there early in 1835 was now managed by Mr. Meredith. This was the same J. Meredith who was well known as an actor and comic singer under Barnett Levey's management of Sydney's Theatre Royal from October 1833 to April 1835. He was also the manager of a temporary theatre at Parramatta in 1833.²⁵

This *Gazette* extract shows that his initiative and ability had achieved a good measure of success. Observe the grim note of reality with which it ends.

The theatre is gradually forcing itself into notice, and every additional performance obtains improving houses. Mr. Meredith has not

so good a company, as we have often witnessed in Hobart Town, but his orchestra has never been equalled; indeed the theatre is worth attending merely for the music. There is a very great deal of good management as far as regards the stage, and it would appear, that Mr. Meredith keeps his performers in proper order, for on no one occasion has there been either a deficiency, or irregularity. We have no doubt, that ultimately full houses may be anticipated, although the distress is so prevalent, that people can scarcely afford a few shillings for any recreation.²⁶

In June 1836 the second of a long line of Philharmonic Societies was formed in Sydney. It will be remembered that the first Philharmonic Society of Sydney was organised by a certain Dr. J.L. in 1833.²⁷ Like most of our early societies it was short lived. We are fortunate in having precise details of the preliminary formation of the second. And it is not surprising to find that its chief instigators were John Deane and the *Australian Paganini*, William Wallace.

PHILHARMONIC SOCIETY

We are much pleased in being enabled to state, that a Society under the above designation is rapidly progressing. A Meeting of its promoters took place on Wednesday evening last (15th) at the house of Mr. Deane . . . Mr. Wallace is to be the leader, and a deputation will wait upon His Excellency the Governor (Bourke), to solicit him to become the Patron, which from the readiness he has always shown to encourage institutions of this nature, will no doubt be favourably responded to. The Philharmonic Society may therefore be now considered as effectively put in operation, and it will only require the lovers of real harmony, whether Professors or Amateurs, (both of whom are, we learn, invited) to come forward at once to ensure its complete success.²⁸

As I have stated previously, John Deane and his family were the first musicians to give regular performances of chamber music in Sydney.²⁹ The only earlier instance of chamber music was the performance of two Pleyel Quartets, one for flute and strings and another for strings only, which were given at the Sydney Amateur Concerts in June 1826.³⁰

The Deanes introduced chamber music into their Sydney concert programmes for the first time on July 6, 1836. The work, a Quintet by Haydn, was played by 'Mr. Deane, Mr. Wilson, Mr. Stubbs (flute), Masters J. and E. Deane', the last playing the violoncello. The *Sydney Monitor* briefly referred to the performance as being 'very good'.

At a Wallace concert later in the month (July 13) another chamber work was given – a Quartet by the contemporary Viennese composer Josef Mayseder (1789–1863). The players were William Wallace (volin), his brother S. Wallace (flute), Josephson (piano), and Cavendish (violin-cello). As they were all excellent players – William Wallace being in world class – no doubt the quality of the performance was of a high order.

The following works were also performed at this concert; the Overture to Mozart's *The Magic Flute*; Weber's *Huntsman's Chorus* from *Der Freischutz*; a Nicholson Flute Fantasia played 'with very good taste' by Josephson (a talented flautist as well as pianist); a Violin Concerto played by William Wallace which was 'rapturously encored'; and Herz's Grand Duo Concertant, as played by Henri Herz and Mr. W. Wallace'. It is indeed pleasing to realise that such a musical event took place only fifty-two years after the establishment of the first settlement in Australia.

Another notable event of July 1836 was a concert given by the soldiers of

the 4th Regiment for the benefit of the Orphan Asylum, or School of Industry. It was announced that 'Boxes may be engaged at the Orderly Room of the King's Own Regiment, or the Sergeant Major's Quarters, directly opposite'.³¹

'Some of these military amateurs can play, and no joke', it was reported. The highlight of the evening was the orchestra, whose members played in fancy dress. 'The overture of Guy Mannering, in character, was quite a novel sight, and formed a very picturesque scene. The long, splay woman in spectacles, playing the trombone, was highly grotesque, and the introduction by Mr. Coleman of the Oboe, was at once both novel and interesting, the effect of which in the air of Roy's Wife, imitative as it was so closely of the bagpipes, was particularly good'.³²

A Quartet was performed, by official request, at a benefit concert for Mr. Coleman, Bandmaster of the 4th Regiment, on August 17. That it was probably played without rehearsal is indicative of the quality of the instrumentalists. '... A Quartette was introduced in the course of the second part (which was not announced in the intended programme) by two violins, tenor and a bass, at the desire it is said of His Excellency. It was feared that at so short a notice, (one day only), it would be found impossible to comply with the request, but Mr. Deane volunteered to perform with his two sons, assisted by one of the bandmen, and they got through this self-imposed task in a way that made an impression very much in their favour on the minds of the auditory'.³³

'AN ORATORIO

(Being the first in the Colony)

Consisting of selections from the Creation and Messiah, will be given in the church of St. Mary, on Wednesday, the 24th of August (1836), the profits of which will be

appropriated for the payment of an organ for that edifice, which has already been ordered from England.

'For this Festival the combined musical talent of the Colony, including the gentlemen of the Choral Association, and of the Philharmonic Society, has been most generously offered ...'³⁴

Thus the *Sydney Gazette* announced Sydney's first oratorio concert. Later in the month it was postponed until Wednesday, September 21, 'It appearing on mature consideration that the Committee of St. Mary's church fixed on too early a day for the proper performance of the Oratorio'.³⁵

Tickets for this concert were 10/6 each, most expensive for the times. There were also family tickets to admit four for £1/11/6, and single tickets admitted two children. 'Books of words' at one shilling a copy were 'to be had at Mr. Tyrer's, 81, George Street; and at Mr. Ellard's, Hunter Street,' these being Sydney's two music shops.

As the opening announcement indicates, the programme consisted of selections from Handel's *Messiah* and Haydn's *Creation*, with 'The Ave Verum and Sanctus ... of Mezzinghi'. The principal singers were Mrs. Rust, Mrs. Chester and Miss Wallace (sopranos); and Messrs. Aldis, Rhodius and Gordonovitch (tenors). With the exception of Mr. Rhodius these names are not new to us. The orchestra comprised the Band of the 4th Regiment supplemented by a number of amateurs, amongst whom William Wallace was 'Leader of the Band' and John Deane 'Principal Second Violin'. In all there were about fifty performers. The whole of the arrangements for this memorable occasion was due to the enthusiasm and energy of Mr. Cavendish, Bandmaster of the 4th.

'At half-past seven the Seraphine struck up a Voluntary,

and at the conclusion the musicians and vocalists entered and took their places'. Then, instead of the overture to *Messiah* – selections from which immediately followed – the overture to Handel's oratorio *Joseph* was played. Something more unusual was to come, however. In three of the *Messiah* selections the solo parts were reversed. The tenor recitative *Comfort ye My People* was sung by Mrs. Rust, and the alto airs *He shall feed His flock* and *He was despised* were sung by Messrs. Aldis and Rhodius respectively!

Contemporary press notices betray obvious excitement in their colourful descriptions. The *Australian* critic was the most erudite. 'There was the most numerous assemblage of persons at the Oratorio on Wednesday evening, that was ever convened under one roof in the Colony since its Foundation. In the spacious area of St. Mary's church seven hundred contributors to this festival were easily provided with suitable and pleasant accomodation. The Church, even in its unfinished state, had an imposing and impressive appearance. The long row of pillars, on both sides, were interlined with variegated lamps, hung in graceful festoonery; and, by a judicious distribution of lamps in the windows, and other portions of the building, a "dim, religious light" was shed over the whole edifice, most favourable and accordant to the solemnity of sacred music . . .'³⁶

From the *Sydney Gazette* we learn that ' . . . the principal attraction was Mrs. Rust . . . her voice, which commands great compass, at the same time combines that most exquisite sweetness of tone, that nothing we ever heard of in this Colony, either public or private, at all comes up to . . . Mr. Rhodius . . . has a particularly sweet voice, but wants nerve . . . This gentleman has no male competitor in the Colony . . . Of Mr. Wallace, it is superfluous to speak — suffice it to

say, he led the orchestra and displayed his usual skill and execution; his violin was distinctly heard above the whole performers in the choruses . . .'³⁷

The *Sydney Herald* was perhaps the most verbose. The Mr. Spencer referred to was Father Spencer, said to be the first Priest ordained in Sydney. He was then choirmaster and seraphine player at the Chapel. 'Mr. Spencer performed with much energy the difficult Recitative and Air at the opening of the "Creation", and a number of amateurs assisted in the choruses, &c.; the most gigantic effort of the evening was the "Hallelujah Chorus", into which the whole vocal and instrumental strength were thrown. We understand that such was the grand effect of the chorus, that it was distinctly heard nearly a mile from the Church . . .'³⁸

More than £300 was collected for the organ, which was reported to be 'daily expected'.

References

1. 'The Canon', August 1951, p. 7.
2. 'The Canon', September 1951, pp. 55–56.
3. 'Sydney Gazette', November 5, 1835, p. 2.
4. 'The Canon', August 1951, pp. 8–9.
5. 'Sydney Gazette', November 10, 1835, p. 3. When the programme for the first night of the new season was announced, Simmons added: 'By the kind permission of Colonel Wilson, a body of Police will be stationed in various parts of the theatre, to preserve order, and decorum during the performance'. 'Sydney Gazette', November 19, 1835, p. 2.
6. 'Sydney Gazette' November 19, 1835, p. 2.
7. 'The Canon', August 1951, p. 9, footnote 30.
8. 'Sydney Gazette', November 10, 1835, p. 3.
9. 'Sydney Gazette', December 12, 1835, p. 2.
10. 'The Canon', March 1951,

p. 375, footnote 13.

11. 'Sydney Gazette', January 5, 1836, p. 3. Unfortunately, no copy has survived to my knowledge.
12. 'Sydney Monitor', December 2, 1835, pp. 2/3
13. 'The Canon', July 1951, pp. 568/9. Lhotsky left the Colony for London in April 1838.
14. In September 1835. See 'The Canon', September 1951, p. 53.
15. Mitchell Library: Newspaper cuttings, vol. 177 p. 45.
16. 'The Canon', June 1951. pp. 517/8
17. 'Sydney Gazette', February 13, 1826, p. 2.
18. 'Sydney Gazette', January 9, 1836, p. 2.
19. 'Sydney Gazette', January 12, 1836, p. 2.
20. 'The Canon', September 1951, p. 52; footnote 1.
21. 'Sydney Gazette', January 23, 1836, p. 3.
22. 'Sydney Gazette', January 26, 1836, p. 2.
23. 'Sydney Gazette', January 30, 1836, p. 3.
24. 'Sydney Gazette', February 2, 1836, p. 2.
25. 'The Canon', June 1951, p. 520.
26. 'Sydney Gazette', February 4, 1836, p. 2.
27. 'The Canon', June 1951, p. 519.
28. 'Sydney Gazette', June 18, 1836, p. 2.
29. 'The Canon', December 1951.
30. 'The Canon', April 1951, pp. 422, 424.
31. 'Sydney Gazette', July 12, 1836, p. 3.
32. 'The Australian', July 19, 1836, p. 2.
33. 'The Australian', August 19, 1836, p. 2.
34. 'Sydney Gazette', August 2, 1836, p. 1.
35. 'Sydney Gazette', August 18, 1836, p. 3.
36. 'The Australian', September 23, 1836, p. 2.
37. 'Sydney Gazette', September 24, 1836, p. 2.
38. 'Sydney Herald', September 26, 1836, p. 2.

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